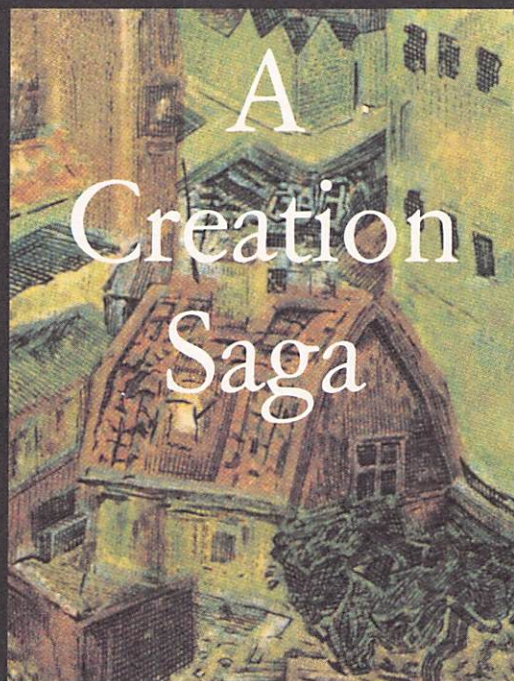


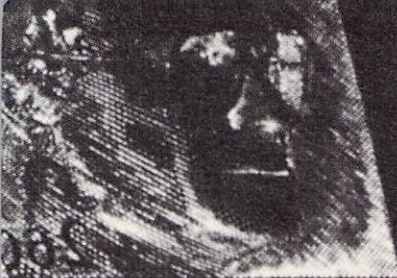


HOW STAMPS ARE CREATED, LOVED AND COLLECTED

“Every picture tells a story”

R. STEWART





THEY ARE NOT BIG IN SIZE and, to most people, rather insignificant. A scrap of paper with a few printed figures, perforations along the edges and some gum on the back. But reality is quite different. Behind every stamp there is a long history, concerning its origin and creation and the story it has to tell. A story that becomes more intriguing the deeper you get involved in it. It is this that fascinates and absorbs so many collectors all over the world.

Join us on a journey in time. Let us tell you the story of how a stamp is born, of the adventurer who collects stamps and of the hunt for the most precious stamp in the world. Meet some of the artists, engravers and the many other craftsmen behind our stamps.

You will soon realize it is not pure chance that leads millions of men and women all over the world to devote their time to the front of a stamp rather than to the back of it.



STAMPS HAVE A LIFE of their own! On one stamp, the thoughtful gaze of Ernest Hemingway may encourage us to read his books, interpret his thoughts or see a film based on one of his stories. Other motifs take us on journeys around the world or far back into prehistory, on exciting expeditions into the jungle, away from it all. The appearance of a stamp and its content is for the Post Office to decide. But it could be you, or you, or you who came up with the idea. Anyone is free to suggest stamp motifs.

Many suggestions are in fact sent in every year. They include anything from motifs of sheer fantasy to family portraits, a jubilee, the love of animals, plants, "great" men and women, significant events or, simply, something a person feels very strongly about. Roxette, Lena Philipsson and Jerry Williams are examples of stamp motifs that have seen the light of day in response to requests from individuals. Nevertheless, it

is the Postmaster General's Art and Program Council which deals with these suggestions, approves - and which made the decision to include these particular artists in the stamp issue named Rock & Pop. A theme set of idol portraits with a circulation of a million!

Idol portrait prints. Circulation: one million.

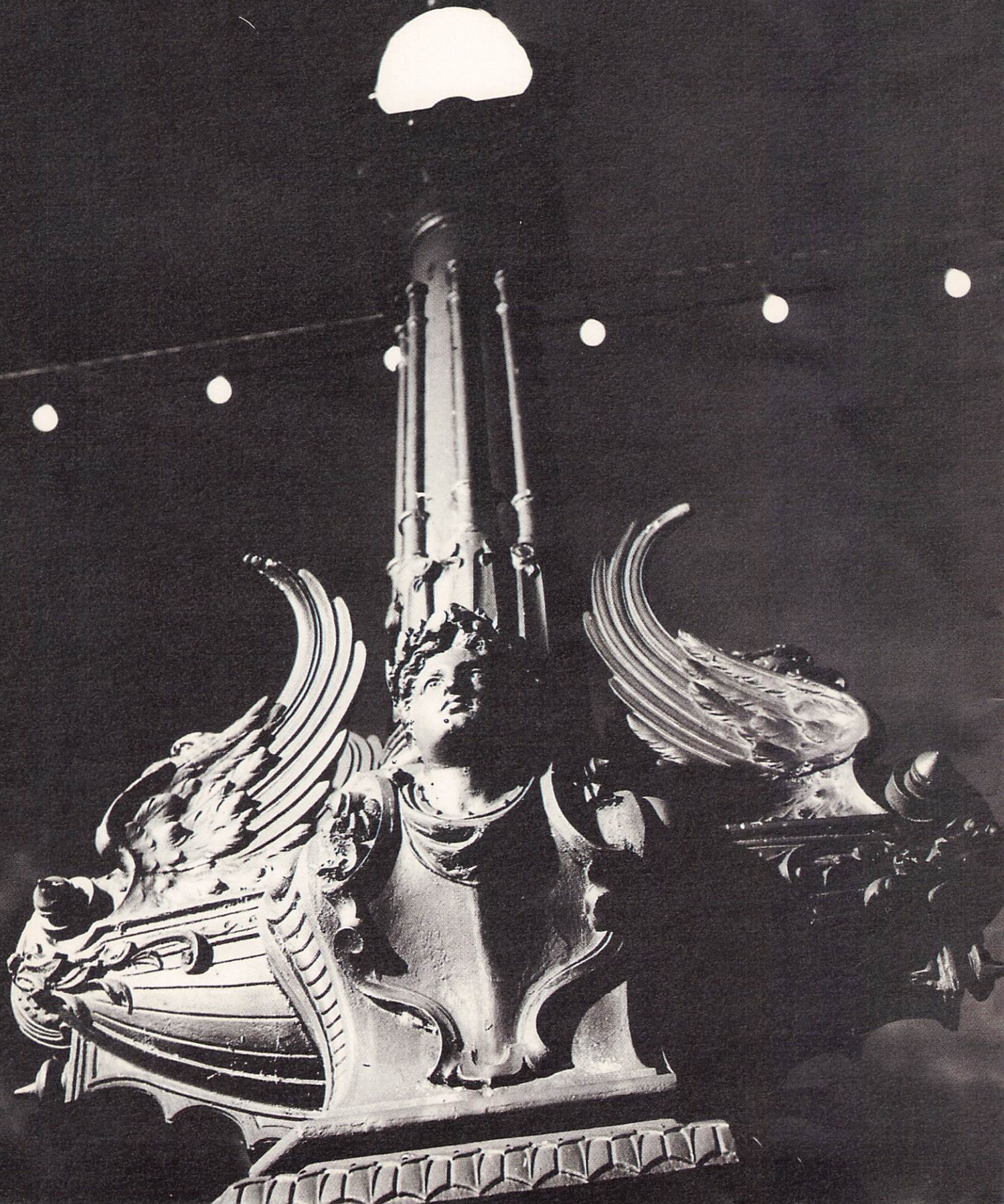
"DO I LIKE FAME? I LAP IT UP!"

- I feel very proud, to say the least, Marie Fredriksson admits with a laugh.

She and Per Gessle joined up to form Roxette, Sweden's highest scoring international rock duo during the early nineties. With several number-one hits on the charts and millions of records sold, they have confirmed Sweden's high standing on the world music market.

- I thought stamps were reserved for kings and queens, Nobel Prize winners, and such notables. It's great that we have joined this set. Perhaps it may influence many more people to take an interest in stamps in general. Do I like being famous? I lap it up!, Marie concludes.





Object: the three skilling-banco stamp

Last known price: eight million SEK

Purchaser: unknown

Locality: Switzerland

Assignment: find the owner

The unknown is enticing. It provokes. Tickles the imagination. What you don't know doesn't hurt you, as the saying goes. There are certain matters, however, that set people puzzling all round the world. In our case, the philatelic world. Because, in that world, we want to be able to locate, look at and handle any stamp that we fancy. It is a kind of hunt, where the hunter is driven by an instinct which also protects the prey.

The most valuable single stamp in the world is Swedish. You have heard it mentioned many times, but where is it, who owns it and in what condition is it? The yellow three skilling-banco, a misprint, a scrap of paper no bigger than the portrait on a small stamp which you stuck on a letter today. Three skilling-banco, a trifling sum, now valued at 8 million SEK. How is it possible?



David Feldman, stamp auctioneer, gazing contently across Lake Geneva.

EARLY SUMMER IN Stockholm. It is a hot day. The temperature is going up. And so are we, on our way to Switzerland by air, in search of the owner or owners of the world's most coveted stamp: the yellow three skilling-banco. The emphasis is on yellow - the three skilling-banco should really have been green, but someone, possibly a printer not fully awake, confused the printing blocks one day when, in 1857, three skilling-banco stamps were due to be printed. There is, perhaps, some excuse for this unknown person. The history of Swedish stamps was at that time scarcely two years old. The activities had started in 1855, following the decision to introduce a uniform postage throughout the country, i.e. a letter could be sent anywhere in the country for the same postage.

Before leaving, we had been tipped-off, more or less anonymously, to the effect that the priceless stamp might be in Switzerland, although the owner was probably Swedish, living just outside Geneva, near the French frontier. We also knew who had auctioned the stamp at the two last known sales. Apart from this, it was a dead end. The few people in Sweden who might be expected to know the identity of the owner or owners simply smiled, chuckled or simply stayed mute when we inquired.

David Feldman S.A., the auctioneers, is where we decided to start unravelling the mystery.



The world's most valuable example of careless mistakes, the yellow three skilling.

Along Route du Grand Lancy, a street of great length, we went in search of No. 202. Knowing that this is one of the world's foremost auctioneers of philatelic objects, we expected to find an office building on a rather grand scale. No.

202 proved to be one in a row of quite ordinary-looking bungalows. At least, that's what we thought. We pressed the hall telephone buzzer, a friendly voice answered and we were let in. We handed over the official, properly authenticated letter of recommendation we had brought from Sweden Post Stamps.

We spent a few anxious minutes waiting, before David Feldman himself came up. Yes, up, because the "ordinary" bungalow turned out to be a large, extraordinary building with four floors below ground level, honey-combed with nooks and crannies, several wide vaults, show rooms and ordinary offices filling this exciting, specially designed house. David Feldman represents the archetype stamp collector. At the early age of eight he began collecting, swapping and selling stamps in his native Ireland. Unlike many young stamp enthusiasts, he continued and developed this interest during his teens. Today, David's company ranks as one of the most highly respected in the world. In support of this claim, apart from the three skilling-banco sale, is the assignment to find a buyer of the most coveted philatelic collection in the world: the Mauritius collection, insured for US\$ 20 million.

David Feldman, a very friendly and enthusiastic character, has retained his typically Irish accent in spite of 20 years in Switzerland.

- I'm terribly impressed by the yellow three skilling-banco, he says. I must admit that I count these sales among the highlights of my many years in the business.

Who is the person who is prepared to spend eight million on a stamp, we ask, hoping that he will answer "Arne Persson", a man who lives only twenty kilometres away, near the French frontier.

David Feldman, of course, doesn't fall into this simple trap but explains calmly:

- We are dealing with people who find great delight in possessing something unique. Quite often they are very knowledgeable persons with a deep interest in their subject. Obviously, money is no problem to them and they often give a rather low key impression. Unlike many art collectors, they feel no need to display their treasures to others. For them, it is enough simply to enjoy a solitary moment, an hour or two, together with a rare and precious specimen. Sometimes very strong emotional ties are involved. Philatelic objects, unlike objects of art, are seldom bought with the aim of making a rapid profit. On the other hand, costly stamps are usually a very safe investment.

In response to a straight question about the identity of the owner of this unique Swedish specimen, he replies with a smile:

- I don't know, but I think he is a Swede living in Sweden.

So it's not a Swede living in Switzerland?

Maybe a certain Irishman?

He parries the question and starts telling us how valuable Swedish stamps are. Not just monetarily but also from the point of view of craftsmanship. He speaks highly of our engravers and is very glad that we maintain the tradition of engraving instead of resorting entirely to offset printing, as many other countries are doing.

In fact, the Post Office did not start its own stamp printing works until 1920. Before that, all stamps were printed by various private printers. Up to 1890, our stamps were letter-press printed in sheets of 100 stamps. After that, copper print was used until 1920 when the big printing press was purchased from the USA to produce stamps in recess printing on large paper rolls which were then cut into smaller coils to make handling easier.

I wouldn't mind being the owner of such a stamp coil or one of the first handmade Swedish stamp booklets from 1904, I thought, while David Feldman took out an envelope from the large Mauritius collection to show me. I ask if I may hold it. As I take the letter in my open hand with great caution, I can feel the proverbial wing-beats of history above my head. The mind reels. In my hand I am holding a letter from 1885. Funnily enough, it is not the value in real money that affects me most. It is the significance and usefulness of stamps that fascinates me.

They enable you, at a very moderate cost, to make someone happy anywhere in the world by means of a letter which can be preserved for

One of the letters in the fabulous Mauritius collection



hundreds of years and can be read again and again. In comparison, a fax message is not much fun to read after a while. A telex printer is large and bulky and a telephone conversation is ended when you put down the receiver. Your words may be preserved, but only in the memory of the person who heard you in this live transmission. Letters, however, are unique and are just what you would expect to find in grandmother's attic. And that is exactly what happened to 14-year old Georg Wilhelm Backman when, in 1885, he found the three skilling-banco among his grandmother's letters. He sold it to a stamp dealer in Stockholm, Heinrich Lichtenstein, who at once realized that the stamp was the wrong colour. The ball was soon rolling as the dealer spread the news far and wide about his newly-won rarity. He paid 7 Kronor for it, a substantial sum of money in those days, especially for a 14-year old schoolboy.

The three skilling-banco has changed hands many times. One of the most famous owners was Baron Phillip la Renotière von Ferrari, one

of the world's foremost collectors of all time. He was a man who never showed his stamps to other people. When asked outright if he would allow the stamp to be examined, he replied curtly:

- My stamps are for my own pleasure, not for others'.

The story of the travels and owners of the three skilling is a long and thrilling one and has been excellently told by Sven Åhman in his book written in Swedish entitled, simply, "The Yellow Three Skilling". In this field of postal history naturally only a limited edition was published but there is at least one copy available on loan from the Post Office Museum.

It is well worth reading and, in this short account, we can only briefly record that there have been many owners from many different countries, of different nationalities and, quite often, of very noble birth. Their identity has also been known to the public right up to 1984 when the owner at that time, René Berlingin, put it up for sale at David Feldman's auction house.

The purchaser was described as "an elderly European gentleman". The new owner was kind enough to lend the stamp to the big international stamp exhibition held in Stockholm in 1986. However, the owner died in the meantime, and in 1990, his heirs asked David Feldman if he would, once again, find a buyer.

So here we are, with one of the world's foremost authorities on stamps, a person who, undoubtedly knows who owns the yellow three skilling. He is perhaps the only one who knows. Unlike the Swede who claimed that the owner is a Swede living in Switzerland, David says that he is a Swede who lives in Sweden.

Our search continues. We make inquiries in stamp shops, telephone other collectors. Many clues and hints emerge, but none of them sufficiently hot until, early one morning, with heavy clouds over the hills of Geneva and an incessant drizzle, a man replies that he knows something that might interest us. We decide to meet at a small café near the Hotel Metropol, by the Parc d'Anglais.

The man is wearing an expensive grey suit of impeccable cut. His hat is lying on the little table. The smoke from his cigar rises majestically towards the sky. He folds up his paper and, after a preliminary greeting, he begins to speak:

- So you are looking for the owner of the yellow three skilling-banco, are you? he asks.

We prick up our ears. Unlike his words of greeting just now, the language he is speaking is not French or English or German. The man addresses us in pure Swedish.

- So you are Swedish! I say, quite taken

aback. Are you the owner of the stamp?!

He exhales some cigar-smoke through his nose and shakes his head.

- I won't answer that, but I can tell you that I know the owner well. The yellow three skilling is one of the most valuable stamps in the world. A treasure. Remember that only one single specimen exists.

You must respect the owner's wish to remain anonymous, but because I am Swedish and take pride in the fact that the three skilling is Swedish, I can say this much: Swedish ownership interests are involved, as they say in the world of finance. That's as far as I can go.

So we have drawn another blank. But we have made some progress after all. Because, if we put together the available facts of one Swede claiming that he can borrow the stamp anytime, another stating that Swedish ownership interests are involved and an Irish auctioneer of stamps, who lives in Switzerland, maintaining that the real owner of The Stamp is a Swede living in Sweden, it is all rather satisfying.

Surely, we should be happy at heart knowing that this valuable object of Swedish origin remains in Sweden, or, at least, does so in spirit.

- Swedish stamps are really very fine, says our impeccably attired informant, bids farewell and wanders off towards the trams. He doesn't want to have his picture taken.



Behind every little stamp there is a great artist.

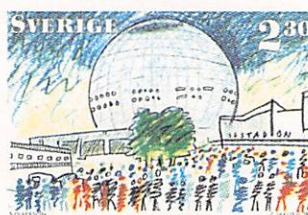
THE VIEW IS magnificent and seems to reflect his high spirits. He is in the midst of a very active creative period at the time of our visit. His studio, at the top of an apartment block near central Stockholm, is illuminated by an eternal, vitalizing light.

His hair is on end, a cigarette rests between his fingers and a thin column of smoke winds upwards past his friendly eyes. Peter Dahl is one of our most highly rated contemporary artists. His works are invariably well received and have reached a price bracket which is beyond the means even of a hardworking journalist.

However, there are works by Peter Dahl that are, in fact, available at a very reasonable price, or, more exactly,

2.50 Swedish kronor.

On August 8, 1990, three of Peter Dahl's interpretations of the Epistles of Fredman (by the eighteenth century poet Carl Michael



Bellman) were issued together with three of Gösta Werner's pictures, based on poems by Evert Taube.

These are just a few examples of how the works of our most well-known artists are used as originals for new stamps.

Artists are often specially commissioned by Sweden Post Stamps for an original picture. Eva Ede and

Svenolov Ehrén, for example, are two of our most productive and skilled stamp artists. At the inauguration of the Globe in Stockholm, Stig Claesson, better known as Slas, created a series of four stamps which attracted a good deal of attention. Without our talented artists and skilled engravers, Swedish stamps would not have reached the prominent position they hold today in the world of stamps.



Eva Ede, an artist in great demand.



Sven Nordqvist, the ingenious creator of children's books, originated the book about Pettson and Findus, the cat. Contributor to the stamp booklet "Children's books 400 Years". Seen here with his children.



- Stamps are fantastic, Peter Dahl laughs. Just think how such a tiny picture can express so much. That's art for you! he exclaims as the column of cigarette ash topples over and floats to the floor.

HE ENGRAVES UP TO TEN LINES PER MILLIMETRE BUT SAYS:

“I just can't sit still”

THE BOAT IS crammed with fishing tackle. A slush of bilge-water floods the floor boards. We are doing about 20 knots and, as the boat heels over, we hit a wave and are splashed with the brackish water. Martin laughs and wipes the water from his face with his right hand. His left hand retains a firm grip on the outboard engine throttle. His fingers are quite stubby, certainly no “pianist fingers”. It is easy to understand that these fingers have been hard at work on “real” fishing boats, pulling up heavy catches in the North Sea and the Baltic as well as the Cattegat. These hands really deserve to be insured by their owner as well as by Sweden Post Stamps, but they are not.

Martin Mörck is a genuine Gothenburg lad. A restless, rather unruly character, he finds it

hard to sit for too long on his artist's stool and is always busy with new projects. In spite of this, he is one of Sweden's few stamp engravers. This is an occupation, or rather a craft, where qualities such as patience, dexterity and precision are essential. He lives and works on Grötö, a small island in the Bohuslän archipelago with his family, his children and studios close at hand. It is an environment where Nature abounds and the teeming boating life adds colour



to the scenery. And then there is the comforting view of Gothenburg, just visible from the verandah of the “Main Guard”, as the locals call the Mörck family house.

– I always knew what I wanted to be, he says. We never quite came to terms, the state school and I and that's why I left school at the age of fifteen. My dad was headmaster at “Slöjdis”, which is an art school in Gothenburg. After a lot of courses and evening class

drudgery, partly at the engraving department of the Goldsmith's College, I was accepted at “Slöjdis”, and became familiar with the various materials and characters although I wasn't too happy with the curriculum. No instruction was given in engraving, so I took a year off and went to sea.



Later on, the only skill for which no tuition was obtainable became a necessity for Martin. With the basic skills from the evening courses he was eventually apprenticed to Arne Wallhorn, one of Sweden's leading stamp engravers. At that time - in 1975 - Martin Mörck was only 20 years old.

- To me, working in a small format has never been a problem, he says, which is hard to understand since a stamp engraver is required to manipulate the burin with a precision of up to ten lines per millimetre.

I find the demand for precision absolutely fascinating - the challenge of reproducing on such a tiny surface the moods and details of, for example, a human face, or a minute section of an object.

Down by the waterfront, where we moored his deckless fiberglass boat, Martin shows us round his engraver's studio. From the outside it looks more like a simple fisherman's cabin. Inside, there is an atmosphere of creative force. A productive chaos reigns here, not the pedantic order you would expect from someone who has to sit in absolute concentration with a steady hand for up to eight hours a day for a whole month in order to complete one engraving.

An engraver's tools are highly personal:

- I can't just go into a shop and buy my tools as if I were a tailor. Nothing is standardized in this craft.



Martin Mörck, almost stationary.

His work desk was once a lace-maker's table, bought at the Gothenburg auction hall. The well-worn lid with its green baize covering conceals a piece of handicraft history. Some reels of thread and a few needles still remain.

The view from the hut is magnificent. Large windows admit a generous amount of light. In the distance the port of Gothenburg can be seen. During the day one can discern the idle harbour cranes which

have had to bow to the present slump in ship-building. At night the festive lights of the Älvsborg bridge illuminate the sky.

- When I am working, I pull the curtains and shut myself in for hours. Working at night suits me fine. I can't let the outside world interfere with my engraving.

He uses two types of burin - one for broad lines and the other for fine lines. The burins are made of steel and not easy to come by. He gets a goldsmith to make the brass holders and fashions the wooden handles himself on a lathe.

Like all engravers, Martin Mörck cuts an image in reverse so that the picture will be the right way round when reproduced. The mirror in Martin's studio is cracked but this does not bother him.

- I am not particularly superstitious, he says with a laugh. In fact I find it very difficult to get rid of old things. Quite often they give me ideas for new pictures or stamp motifs.

On a wall in the studio there hang some very fine portrait engravings of American Presidents.

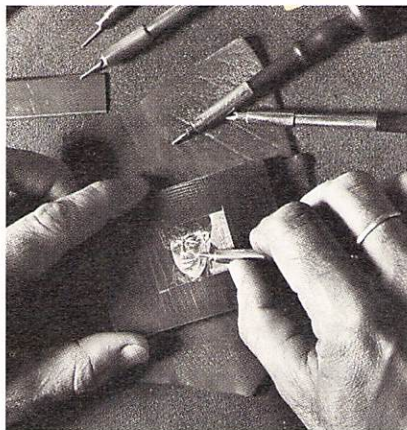
- These are examples to me, not the Presidents, the engravers, I mean. Their style of engraving is called "American banknote" - exquisite portraits of almost photographic resemblance. It is one of the most difficult engraving techniques in the craft. It takes at least ten years to become a skilled portrait engraver.

- Engraving, he says, is largely a question of "the magic of lines". By engraving lines of varying depth and density, I am able to reproduce an image which the observer sees as a "whole".

Several different aspects of Martin Mörck are apparent though most are related to the world of art. After a short walk across the island, past the low wind-blown oaks, we reach his wood-block printing studio. There he creates unique pictures which he prints himself, often on rice paper - only a few prints of each motif. In a barn across the yard stands an "almost" finished "Hardangerfearing", a Norwegian fjord rowing-boat. The

fact that it has remained there for quite some time is of no consequence. One day it will be completed. "One has to learn about new things all the time - to investigate things", he explains. However, to Martin Mörck stamp engraving is a very important part of his life.

- To me it is an exciting base from which my work develops. I don't just engrave other people's motifs. I often come up with the initial idea from which I make a basic composition, expand on it and finally make the engraving.



We stroll back towards the little harbour of Grötö. The seagulls are screaming and he seems to be somewhat ill at ease - restless. He obviously has something on his mind. His eyes are narrowing. His moustache is large and bushy,

in contrast to the very delicate movements of the hand which have enabled the 36-year old Martin Mörck to create nearly 200 engravings. And there are more to come. There are only 4 or 5 Swedish stamp engravers. In the rest of the world there are many more, but few are so well renowned and in such great demand as the Swedes.

The wind is howling as we board the ferry, which surely must be the most unseemly looking vessel in Sweden. Martin seems pleased. He can now return to the chaotic peace of one of his studios. It is an open question whether this will be a day of boatbuilding, drawing, wood-printing or getting a firm grip on the burin again.



“It is really an impossible task”

IMAGINE YOURSELF BENDING over a small steel plate. On that steel plate, or die, which is the technical name for it, you are to reproduce the image of Ernest Hemingway. You know his books well, his style of writing, the periods of abuse, his changes of mood as artist and author - from enthusiasm to depression. Your task is to peer into his mind, his soul and to find the right mood and record it for me and the thousands of other people who will, from time to time, look at this stamp. The tools at your disposal are a mirror, a couple of burins and a picture, a photo or perhaps just a clear mental picture. You may incise to a depth of between one hundredth and one six hundredth of a millimetre, with a density of up to ten lines per millimetre. If you make one single mistake you have to start all over again. Does it sound difficult? It is really an impossible task.

Swedish stamps are prized throughout the world, largely because of the close attention paid to their craftsmanship. After all, a stamp is actually a graphic art print, though reproduced in an infinite number of copies. Nevertheless each stamp is unique, and only a few people possess the knowledge, the patience and artistic

talent required to operate the burin with such a delicate touch as to give the motif “life”. The engraver starts out from an original - often a photo, an illustration or a work of art. With the aid of the burins, he makes minute excisions on the steel plate.

The burins are of two shapes. The rhomboid

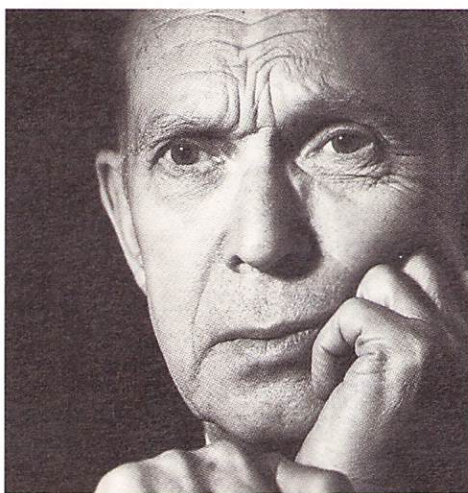
burin is used for incising the fine lines and the rectangular-ended burin for the broad lines (if “broad” is the appropriate word under these circumstances).

With the utmost care the engraver builds up the body of the motif in a spiral form by a system of lines round a notional cylinder, taking care not to produce a striped impression. After this a corresponding system of intersecting lines is incised.

The picture emerges gradually but steadily, and several test prints are made as the work progresses. The motif is cut in reverse so that the printed picture will appear the right way round.

Engraving and test printing continues until the motif is complete. This takes at least a month.

An engraving of Ernest Hemingway by Martin Mörck. Other engravers working for Sweden Post Stamps are: Czeslaw Slania, Zlatko Jakus, Lars Sjööblom and Piotr Naszarkowski.



On several occasions, Czeslaw Slania has been called the World Champion of engravers. He has made stamp engravings for some 15 countries and is appointed engraver to H.M. the King. There is a special Slania society which honours and preserves his works, today some 800. In 1991 he was seventy.

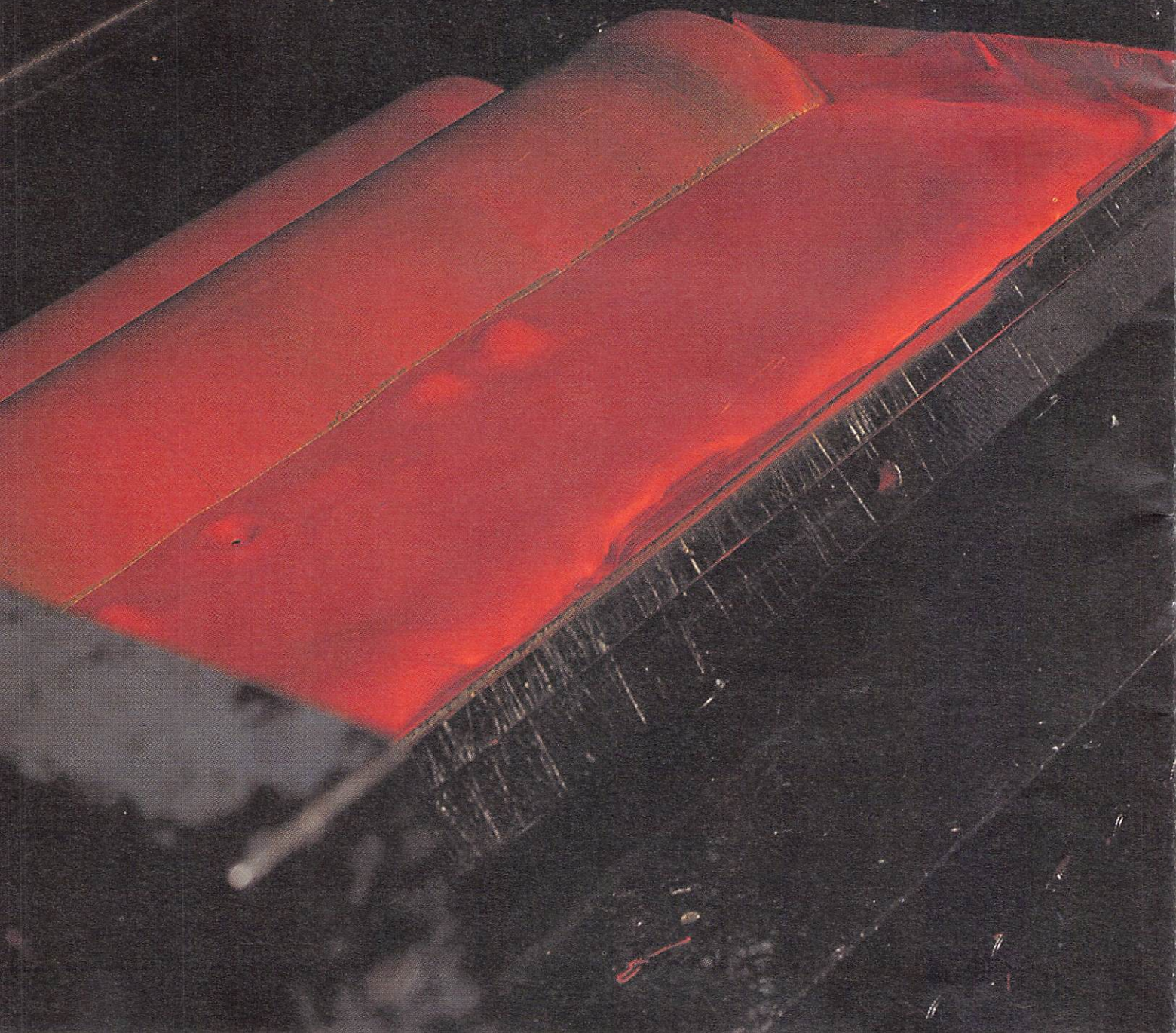


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954

SV

An unbroken chain th



at can take the strain.

THE INK BATH is glowing fiercely like molten lava against the background of the printing cylinder. This is the final test for all the work carried out so far by the artists and engravers.

If the work hitherto has been characterized by fine craftsmanship, this stage is no exception, although one or two computers have appeared on the scene in the last few years.

At the printing works the finished engraving is transferred to a molette. The reversed picture of the original engraving is embossed on the molette which is then tempered.

The molette is then transferred to the printing cylinder and the required colours are chosen.

The printing press is started and the ink is forced into the engraved lines. A counter-rotating roll of tissue paper keeps the printing cylinder surface absolutely clean.

The stamps are now printed at the rate of 59,000 a minute on the roll of stamp paper



which is then unrolled for checking.

The printing methods vary between recess, offset and combination printing. Whichever

method is chosen, it is the human hand that governs the printing continuously. With precision and fingertip feeling the operator supervises the process, making sure that everything turns out



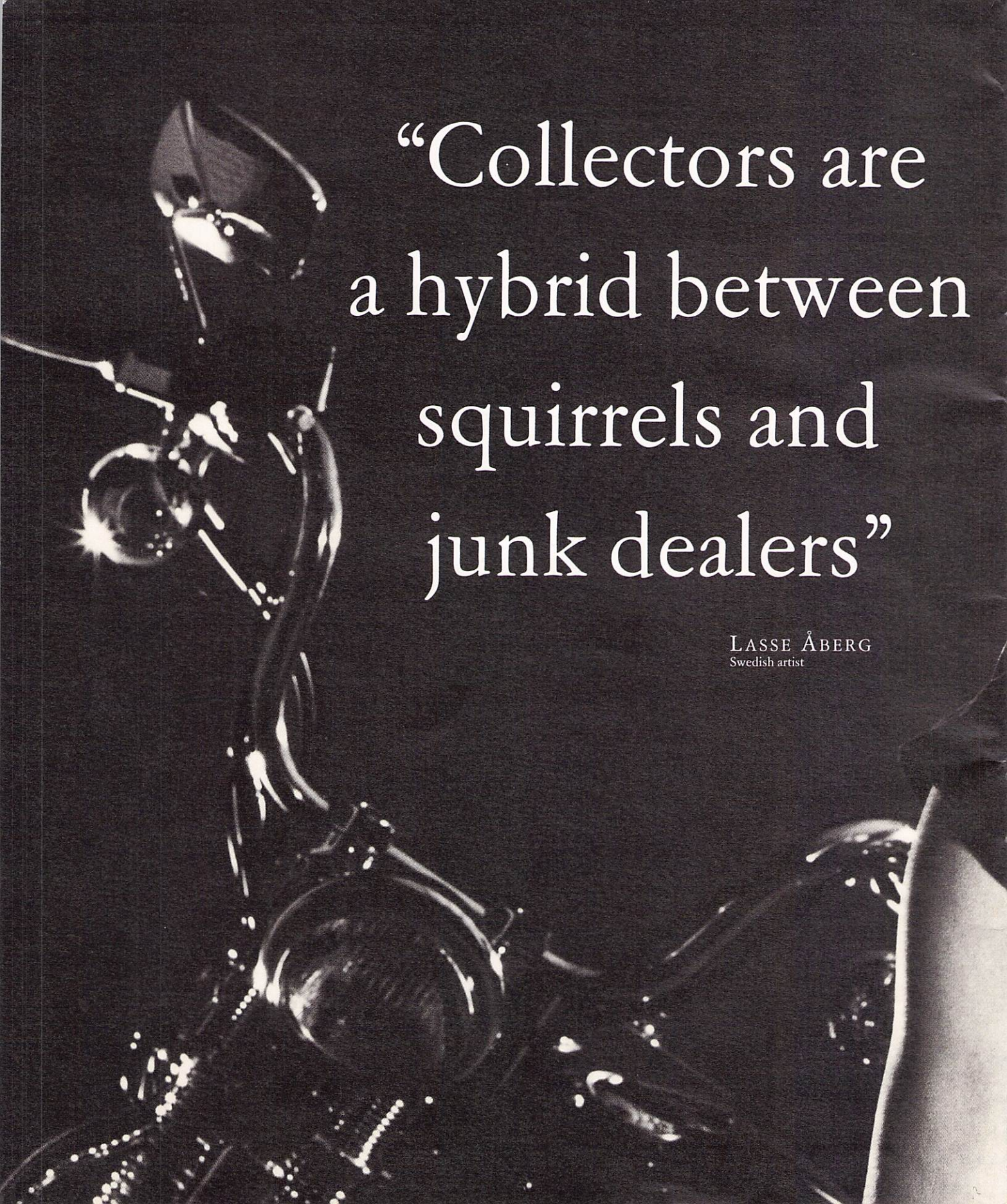
right. If there is one single fault, the whole process has to be restarted and the finished sheets scrapped, regardless of the fact that many people would love to get their hands on a misprint.

It is a well known fact that it was a misprint that once created such a stir in the stamp-collecting world.

Most stamps end up stuck on letters where they act as tiny messengers between people all over the world.

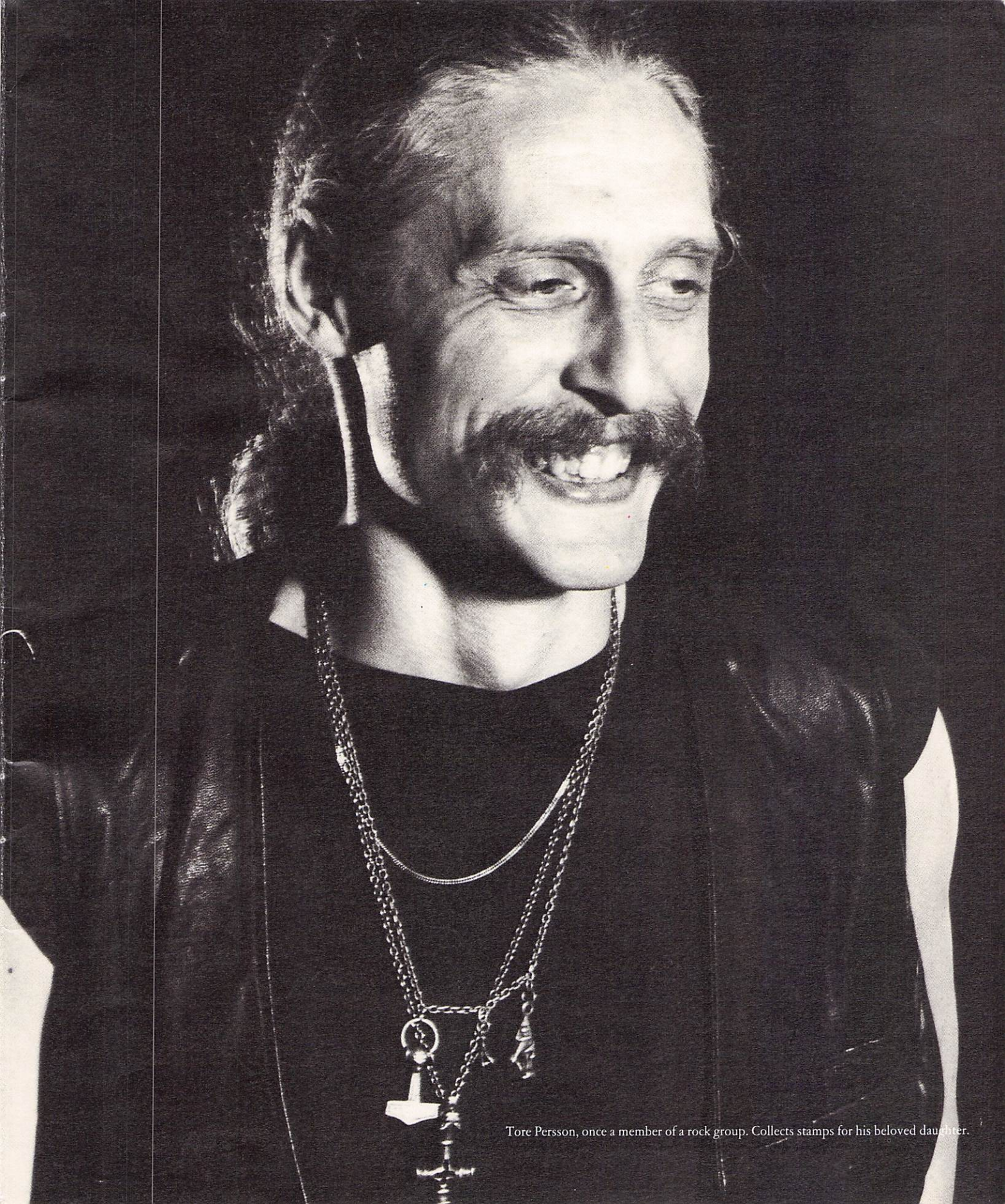
Others are kept as treasured works of art in a stamp collector's album. There are few things that can give so much pleasure to so many at such a relatively low cost. There is something quite endearing about these small, serrated, gummed scraps of paper.



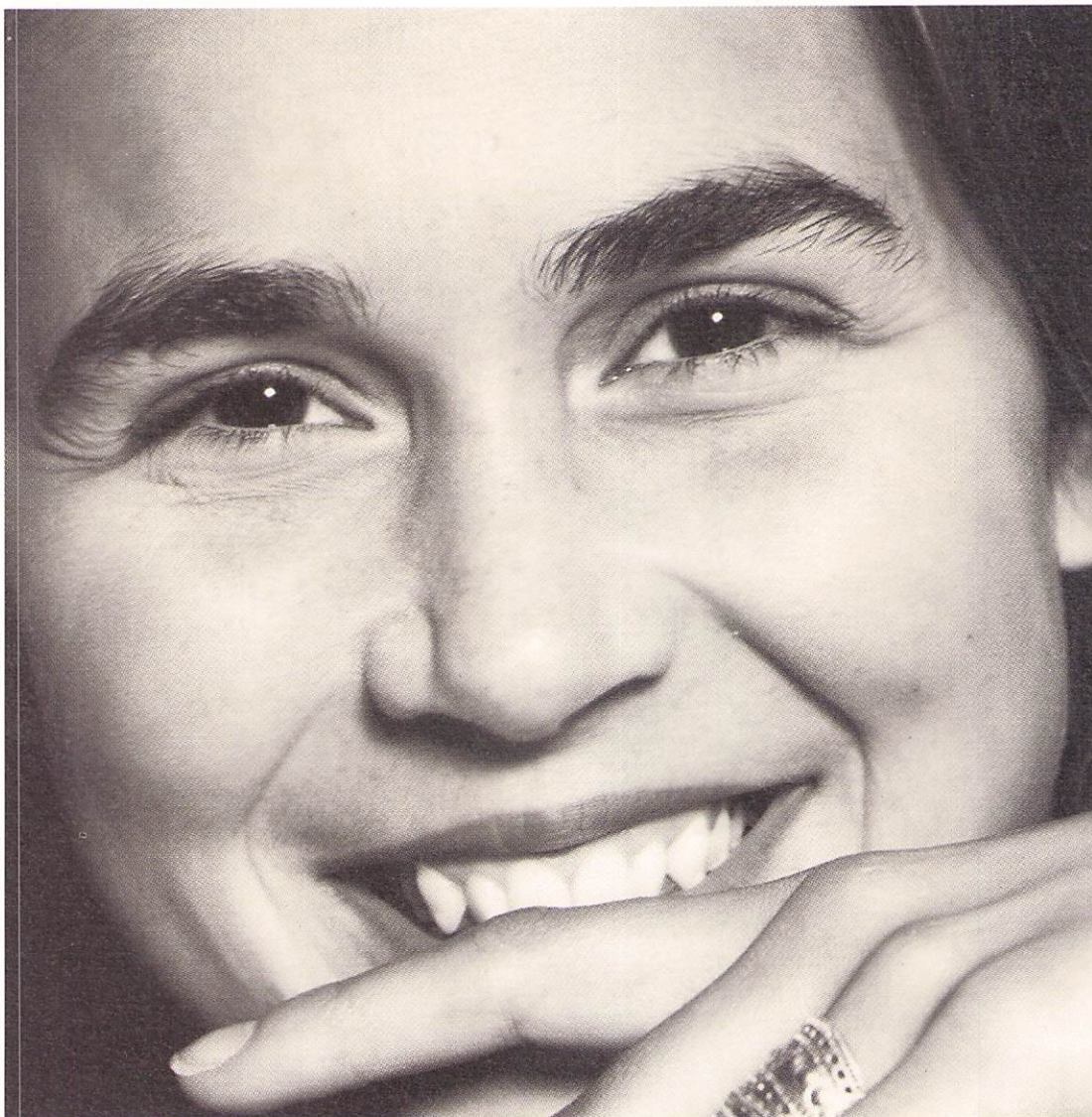


“Collectors are
a hybrid between
squirrels and
junk dealers”

LASSE ÅBERG
Swedish artist



Tore Persson, once a member of a rock group. Collects stamps for his beloved daughter.



Petra collects stamps because of their great beauty

THERE ARE STAMPS that are worth an incredible amount of money whereas others are worth no more than their printed value. To the great majority of enthusiasts their value lies in the actual process of collecting - the pursuit of the unknown, the surprise effect, the urge to make one's collection complete. It is an occupation which calls for shrewdness and an adventurous spirit, as well as perseverance plus a touch of

mania. Or, as the Swedish artist Lasse Åberg once put it: "Humanity can be divided into two categories: collectors and non-collectors. The latter are a harmonious breed who have been brought up with loving care and don't insist on acquiring everything they fancy.

Consequently, they are dull, unimaginative types, and let's leave it at that. Collectors on the other hand are a hybrid between squirrels and

junk dealers". That certainly gives one food for thought.

The world is full of stamp collectors of all ages. People who, via their stamps, are able to travel in their imagination and to experience things that most of us other humans overlook. Stamps are like encyclopedias. They tell a pithy story, on a very small surface.

However, many people think of stamp collectors as either children under twelve or old men over seventy. There is no truth in this. Take Tore Persson, for instance. A stamp freak aged around 35, he drives a Harley Davidson, plays rock music on his Fender guitar and also finds time to be an actor, lecturer and drama



Richard Andersson, marketing director, golfer, football coach, busy bee and a stamp collector. A subscriber for many years. Collects all kinds of odds and ends. He is fascinated by colour, form and history.



Everything of postal value is of interest to a real stamp collector. Here is a letter with Swedish as well as Japanese postmarks.

teacher. Tore collects stamps for his little daughter, who, when she is old enough, will be presented with a collection including, for instance, a fine set of aircraft motifs.

Collecting motifs is becoming increasingly popular. Let's assume that you are interested in a particular subject such as cars, boats, history or music and collect stamps relating to that subject. You will extend your knowledge of your subject while enjoying the beauty of your collection. There are, however, no limits to the methods or reasons for collecting stamps. The motifs vary, and there is nothing to prevent one idea from being madder than another. Who cares, though? The entertainment value is usually equal to the economic worth.

Knock on the door of your local stamp dealer when he opens tomorrow, or subscribe to Swedish stamps directly from Sweden Post Stamps.



Isaac Grünewald, a painting in the form of a stamp. An inexpensive and beautiful substitute for the original.



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